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French by *mouche à miel* (cf. *Des eeps qui font le miel* . . . *Les mouches qui font le miel qu'on appelle eeps*. Bout., *Somme rur*, quoted by Godefroy s. v. e.). English and French are at present interestingly contrasted in the exclusive use of *bee* and the preferred (almost exclusive) use of *mouche à miel*; when the reference is clear, *mouche* without modification may signify *abeille*:

"Un jour Charlot par hasard  
Se voit piqué d'une abeille  
.....  
Mais les mouches, dès l'instant."

The fifteenth century scribes who changed Chaucer's *flyes* into *foules* (and thence into *briddes*) committed merely a common blunder of the eye. In a catalogue of *foules* the unexpected word *flyes*, because of a general resemblance in written form to *foules*, was misread without a thought of the context. But one may also keep in mind that the way was now preparing for the acceptance of the new generic names, Latin *insecta* (pl.), *insect* and Welsh *bug* (cf. MOD. LANG. NOTES, xvii, cols. 60, 61). On this point the *N. E. D.* gives the significant references, although it may be added that in 1530 Palsgrave defines the specific 'bee' by the old generic 'fly' (Ellis, *E. E. P.* p. 77), and that there is a lingering of this generic use in *Ecclésiasticus* xi, 3: "The bee is little among such as fly; but her fruit is the chief of sweet things." And finally our *Dunciad*-commentator reminds us of the specialized sense in England of *bug*, in consequence of which, it will be remembered, Mr. Bug successfully petitioned to have his name changed into Mr. "Norfolk-Howard."

JAMES W. BRIGHT.

#### FRENCH LITERATURE.

*Pulcinella & C.*, par HENRY LYONNET.  
Avec une Préface de GUSTAVE LARROUMET,  
Membre de l'Institut. Ouvrage illustré de  
50 photogravures. Paris: Société d'éditions  
littéraires et artistiques, Librairie Paul Ollen-  
dorff, 1901 (*Le Théâtre Napolitain: Le  
Théâtre hors de France*, quatrième série).

IN that passage of extraordinarily brilliant im-

agination, remarkable verbal power, and concentrated dramatic history which, under the name of *Venise la nuit: l'Enterrement de Watteau*, the Goncourts have incorporated in their *Pages retrouvées* and reproduced to close their *L'Italie d'hier*, they have incidentally given a descriptive and picturesque catalogue of the types long associated with the Italian stage and largely transferred to the drama of other countries. There are Pierrot descended from Pedrolino and Sganarelle (made by Molière out of the Zan(n)i into Zanarelle); there are Flautino and Lelio the lover and Sylvia the stock sweetheart; there are Fricasso and Fracasso, (Ja-) Coviello and Fracisquina and Cassandro; Brighella and Spezzafer, Colombine, Trastullo, and Lucia; Maramao, Cardoni, Zerbinnetta, Violetta and Narcissino; Cocodrillo, Cucurucu, and Cucurogna, Tartaglia, Fenocchio, Fiqueto, Scapin, and Zerbino; Gian-Fritello, Gian-Farina, Franca-Trippa, Beltrame, Gradelino, Tracagnino, Traffaldino, Arlequino, Razulto, Pantaleone, the Bolognese Doctor, Mezzetino, and Scaramuccia; Giangurgolo and Spavento; and there were the

"triumphs of Pulcinello, straight as his beaver, having a great air in spite of his red nose and his little pointed paunch, proudly brandishing his wooden sabre, astride, more solemn than a Balbus, upon a Pulcinello crosswise carried by two Pulcinelli."

Nor is this all. For, as M. Lyonnet brings to notice in the course of his happily-wrought history rediscovering and showing the resurrected Pulcinella, whom he had been told had been relegated and was dead, many other types have been or still are prevalent, even if often reduced from their pristine prestige, popularity, or political power: Gianduja of Turin; Girolamo of Milan; Stenterello of Florence; the Guappo and the very modern Don Felice of Naples; the Rugantino, Felicetto, D. Anselmo (Tartaglia), Baldassare, Palummella (Colombine), not to speak of Sarchiapone and the less generalized Pascariello and Sciosciammocca; of temporary types like Don Fastidio; or of the classification by characters and not names as in the *amorosa*, *prima* and *seconda donna*, *servetta*, *sciocco*, *amoroso*, *buffo*, *caratterista*, *biscegliese*, and others.

Such an array gives force to the particular treatment of the Neapolitan Theatre with which M. Lyonnet has continued his series of studies upon the *Theatre in Spain*, the *Theatre in Portugal*, the *Theatre in Italy*, and volumes dealing with *Historical and Literary Excursions (Italy, Switzerland, Belgium, and Spain)*, and *Across Unknown Spain*. The books upon these dramas are written with a reverse of usual methods. Professionally, M. Lyonnet is not a man of letters, but a man of affairs. His books deal not with dramatic theory but with practice. And his comparative criticisms have all the greater value as from one who has so fully studied the older and seen and stated the more modern manifestations of the stage in the Latin nations. He supplements these studies of dramatic data by historical, topographical, and anecdotal proofs, and so produces with the acumen of a trained business mind, the terseness of the experienced traveler, and the literary flavor of a lover of books and of a student of previous information where accessible in print or in tradition, a volume unconventional, delightful, and distinctly a permanent contribution to the knowledge of a theme of much interest in itself and of much importance to cosmopolitan dramatic literature. Upon these matters M. Lyonnet has shed much light. He has written the first complete history of the subject. He has brought together the conditions of the problem—as to the past and the perpetuation of Pulcinella—and its place in dramatic art. And he has beautifully proved the perfect compatibility of commercialism and culture, which he had already shown and still illustrates as *Directeur de la Revue Universelle Internationale Illustrée* in Geneva, and constant contributor to *l'Intermédiaire des Chercheurs et Curieux*, the French *Notes and Queries* in which he is an authority, and to other historical publications.

The interest in Pulcinella, then, is due to many factors, not the least of which is his heredity. There is another contrast of the fat and the lean than the eternal one of Alain Chartier's *Débat du gras et du maigre*, or of pecuniary plethora and poverty so well represented in the typicism of Zola's *Ventre de Paris*. There is the antithesis under similarity

of sentiment. And so existed Maccus and Bucco, the pivots of the antique Atellane art, the country clowns of classical Campania. Maccus, the meagre, and Bucco, the bloated, are brothers in physical desires and psychical qualities. Both are braggarts and cowards, conceited and cringing, simple and sly, inane and witty, liars and licentious, thieves and terrific trenchermen. Compounded now of the fat of the one, now with the famished form of the other, from these Pulcinella descends. But he is more the scion of Maccus than of Bucco. M. Lyonnet gives the proofs of this. From Maccus Pulcinella gets the humped back, the hooked nose, and the huge paunch. The *pivetta* of Maccus is perpetuated as the *pratique*, or whistle, of Pulcinella. Maccus was the *minus albus*. Pulcinella wears the large white collarless blouse, wide white trousers, white shoes, pointed white hat, black skull-cap (Maccus was close shaven), and the half-mask of glazed leather<sup>1</sup> with hooked nose, a costume changed only when, representing another than himself, he adds a garment or wears a head-covering associated with his new character. The very simplicity of the garment is a proof of age, and of an origin near to the populace; the smock frock of the peasant, the laws which forbade variegated garments to the lower classes, the working blouse of to-day, all these are predicated by the persistent tenure of Pulcinella's theatrical costume. And, as the coarse clowns of Roman farce used Oscan or Italic dialects, so Pulcinella alone in the plays wherein he appears uses the Neapolitan dialect in contrast with the pure or perverted Tuscan of the other types. While, still further as collateral proofs of conservatism is the parallel drawn by M. Lyonnet between the Pompeii of the past and the Naples of the present, seen in the shops and homes of one room opening upon the street, as in the *bassi* of Naples; in the niche for protecting divinity transformed into the lighted Madonna or saint shrine of square, or corner, or building, or home; in the funerals of multiplied musics and mourners now become extraordinary processions of gaily-colored banners,

<sup>1</sup> Cf. Molière's original use of the *masque*, subsequently relinquished, in playing Mascarille (*maschera, mascarilla*).

gildings, plumes, penitents, charity children, and hired weepers of both sexes in traditional costumes, a sad Saturnalia, a lurid accompaniment of garrulous and gesticulatory grief.

It is in this sense that Pulcinella has not merely hereditary dramatic interest, but a historical one as well. He is a type. He incarnates Naples. As says M. Lyonnet:

"Pulcinella, let it be known well once for all, is born between Santa Lucia and the Porta Capuana. He is Neapolitan from head to foot, and all the attempts made to drive him from home will fail."

He is localized in Naples and has not even strayed or stayed in other Italian spots. The French Polichinelle, his nearest relative, is very different.

"Let us leave Polichinelle to France, Punch to England, Hanswurst to Germany, Toneelgek to Holland, Don Christoval Pulichinella to Spain, Karagheus to Turkey."

For these are not inherently the same as Pulcinella, but only superficially imitative.

M. Lyonnet's work is thus a commentary upon a country (one recalls the Kingdom of Naples) represented in a dramatic character, and so has a value as reflecting with remarkable vividness the constitution of its civic life and the characteristic of its people called by the author "the most restless, the most noisy, the most exuberant of the earth." Violent and vivacious, gay and goodnatured, quick and quarrelsome, a mimic and a mocker, a born comedian and a perspicacious critic of human nature, the Neapolitan passes the larger part of his life upon the pavement, and it is this life which M. Lyonnet has made into a brilliant and vivid series of pictures showing the spectacles of the streets and having a sociological bearing. There are the vendors of petty wares and various foods who often lend animation to the plays showing Neapolitan life. There are the stated feasts of gigantic gluttony, prepared by daily payments for months to some prospective purveyor, and the incredible amounts disposed of then, or devoured upon the stage in realistic style. There are the festivals of the Madonna del Arco and of Piedigrotta, marvelous popular excursions of international reputation. There are the theatres varying in size from the largest—the

*San Carlo*—to the smallest—*la Fenice*—in Europe, and upon their history and importance M. Lyonnet has touched. There are the same things existing described by Dumas two generations ago in the *Corricolo*, and which so clearly differentiate the Neapolitan from other natives of Italy. There is the Lottery which nets the Government more than thirty million lire annually, and the *Smorfia* which gives a number for twenty-two thousand words covering the catalogue of every concrete case or abstract idea in human possibility. And as illustration M. Lyonnet quotes from *Roma*, a Neapolitan newspaper:

"The drawing of yesterday, at Frattamaggiore has been providential for that town and the environs, because all the families, from the richest to the poorest, had played the numbers 26-37-71 with reference to a ridiculous accident befallen the priest while he was saying the mass. The winnings rose to an enormous height. 26 represents the mass; 37 the priest; 71 the colic. At Frattamaggiore and Afragola this triplet came out five hundred and thirty-seven times and brought more than a million to the players. Never was colic more fatal to Italian finances."

There are also the two hundred and eight Fraternities, associations for mutual benefits or burials, whose origin dates from the tenth century, and whose members in variegated garments, play such a part in the life of the people. There is the *Camorra* which has been such a terror in Naples, and which has reacted upon not merely the drama but the literature.

'La Camorra, mot dont les romanciers fantaisistes ont tant usé et abusé, de telle sorte que l'on se fait, hors de Naples, une idée très vague de ce que ce mot veut dire, n'est en somme, comme on l'a définie souvent, que l'exploitation du faible par le fort, du lâche par l'homme courageux, du travailleur par l'oisif: figurez-vous une vaste association avec chefs, sous-chefs, etc., organisée en vue d'opérations diverses de chantage, avec coups de couteau tout prêts à l'adresse des récalcitrants, et dont tous les membres ont juré l'obéissance passive. "La Camorra, a écrit M. Marcellin Pellet à qui j'ai recours toutes les fois que j'ai besoin de faits précis, a joué un rôle considérable dans l'histoire de Naples, même dans son histoire littéraire. Les romans de Francesco Mastriani nous la montrent à l'œuvre, surtout son livre *I Vermì, studii storici sulle classi pericolose in Napoli*, consacré à l'étude des camorristes,

des vagabonds, des forçats, des mendiants et des prostituées. Des romans de Mastriani ou la vie des bouges est si bien prise sur le vif, on a tiré des drames populaires comme la *Spigaiola di Pendino*, la *Pettinatrice di San Giovanni a Carbonara* ou la *Medea di Porta Medina*. M. G. Cognetti avec ses drames *A Basso Porto*, *A Santa Lucia*, *la Mala Vita*, mieux écrits, mais non moins bien observés, a mis également les camorristes sur les planches. Dans les théâtres napolitains on applaudit ces scènes de mœurs locales avec autant de passion que les farces de Pulcinella."<sup>2</sup>

This will explain what M. Lyonnet has said elsewhere:

"Woman in the Neapolitan drama, as moreover in Neapolitan life, occupies so small a place that she does not count."

And everywhere are songs and shrill cries and shouts and shrieks of laughter, and baskets for filling by passing merchants sliding and shooting from the upper regions upon the head of the wayfarer, and everywhere a mixture of lazy people and *lazzi* and *lazzaroni*, of sacred and profane contrasts, and an atmosphere of music and masques and *maccheroni*. And the pivot of play, the pride of populace, with a power and a presence permeating the most densely peopled and perhaps most illiterate (40 per cent of conscripts; 56 in Campania, 67 in Salerno, and the women, worse) city in Europe, stands Pulcinella, type of the *popolano*, lover of the hot-spiced and highly-smelling *pizzaiuolo*, idol and incarnation of the sensual, superstitious, inconsequential, turbulent, goodnatured, dangerous, impulsive, patient, and perpetually fascinating Neapolitan.

*Pulliciniello*, *Policinella*, *Pulcinella*, *Polecenella*, *Pullecinella*, *Pulcinella*, or *Pulcinello* appears in the sixteenth century as a name, and even in the fifteenth as Joan Polcinella (and other forms are *Pulecenella*, *Puleceniello*). As a stage type he is assigned to Silvio Fiorillo—the famous *Capitan Matamoros*—by his contemporary Cecchini—the

<sup>2</sup> *Naples contemporaine*, la Camorra, p. 80 et suiv.—Voir aussi: *La Camorra* par Marc Monnier, Florence, 1862.—*La Camorra, studio di sociologia criminale*, par G. Allongi, Turin, 1890.—*Usi e costumi dei Camorristi* par M. le Docteur A. De Blasio, fondateur du bureau anthropométrique de la préfecture de Naples avec préface de Cesare Lombroso, Naples, L. Pierro, 1897.—Catalogue Emilio Prass, Naples, 1898, p. 10 et suiv. (Note of M. Lyonnet).

great *Frittellino*—and by others. But arguments against Fiorillo's being its "inventor" are that he is never represented as in the character; that his son Scaramouche never played it; that the type scarcely appears in the Italian troupes in France; that even in Molière, as in the intermezzo of the *Malade imaginaire*, he is merely substituted for the Pedant (cf. Moland: *Molière et la comédie italienne*); and that as Maurice Sand (*Masques et Bouffons*) says and M. Lyonnet thinks, Fiorillo restored the character

"and entrusted the role to Andrea Calcese, called *Ciuccio*, who imitated to perfection the accent and the manners of the peasants of Acerra, near Naples."

With the theory of Pulcinella's name one is even more at sea. M. Lyonnet quotes Maurice Sand:

"The specialty of Maccus was to imitate with the mouth the cry of birds and the puling of pullets, by means of a sort of call which became the *pratique*, the *sgherlo* or *pivetta*. . . . Maccus was thus surnamed, because of his cries of frightened fowl, perhaps also because of his nose like a beak and his odd walk (long-limbed, round-shouldered, bulging-stomached) *Pullus gallinaceus*, then, by contraction, *Pulcino*, and *Pulcinella*."

M. Lyonnet adds:

"However this may be, I infinitely prefer this version to that of the abbé Galiani, which makes this name come from a certain Puccio d' Auiello, villager with a comic face, with long nose, who in the seventeenth century made the fine days of a troupe of perambulating comedians in Campania."

Yet does this do full justice to the possibilities? Galiani was both *littérateur* and learned. More, he was a Neapolitan. And in that time, when things were thoughtlessly accepted and yet traditions persisted, when attempts at accuracy of investigation were swamped by the mass of details and prevented by the impossibility of consulting archives, the incomplete tabulation of materials, or the lurid light reflected from the coming Revolution and subverting society and study, it would be strange had the antiquarian *abbate* been vulgarly misled, or had he invented an inanity of superficial linguistic science. Besides, the bridge from actual peasant Puccio to historical actor of

peasants Ciuccio is not so wide either in sound, or in style of art. And there is no reason entirely to discard the tradition of the gay and witty villager beating at repartee the strolling band of passing players of whose *lazzi* he became leader.

Nor does M. Lyonnet mention other derivations which have been assigned. If *Pulcino* is a diminutive for *pullet*, and so an affectionate or other nickname, or an abbreviation to an inferior, one recalls that Pulcinella is the part of a servant, and with the trait of fidelity which cements affection. Thy servant may not be a dog; but he may be a cheerful chicken. The reference might be solely to the chicken-beak-nose. And if Pulcinella be accepted as "hen-chicken," the reference is to the squealing, nasal, shrill voice, and the timid character well expressed by the feminine termination seen in Pulcinella. But still further, *Policinello* may have sprung from the *pulex* of the past. Many reasons would seem to suggest this: 1. "Little Flea" as a term of semi-affection type is as plausible as the similar use of the names of other animals for diminutives of attachment, or as sportive sobriquets. Again, 2, the prominent proboscis of the flea or its puce-coloring may have been assimilated with the suggestive nose or the mask of the player. So, 3, affinity might have arisen between the biting character of the insect and the caustic remarks of the actor. Still further, 4, the characteristic of the type is his agility and activity, his suppleness and spring. Now Naples, like Italy, is famous for its fleas. What more simple than a mediæval creation based upon such facts, in a place where nickname and characteristic coalesce at every turn, as in the surname of a great patron of the Pulcinello of his time, Ferdinand IV, called Nasone. For completeness the mere statement of these theories would have been in place in a book within whose short compass has been crowded the discussion of such a very large number of facts. Some of these may be indicated: sketches of the long lives, the simplicity of living, and the playing and playwrighting of the pious and patriarchal men who have made themselves immortal *Punchinellos*; an idea of the prolific production of pieces connected with this par-

ticular stage—Altavilla printed a hundred plays—only a small portion of his work,—and M. Lyonnet quotes a man who told him that he had seen four hundred different Pulcinella plays; the large, if crude, work of Cerlone—the Goldoni of the Neapolitan theatre—and of Lorenzi, his more literary rival; the history not merely of the distinctly popular theatres, the *Nuovo* and *Fiorentini* and the little ones where Pulcinella reigns, but glimpses of those connected with high comedy and operetta; the non-technical character of this popular stage, direct inheritor of the *Commedia dell'arte* of the sixteenth and seventeenth centuries, practically devoid of stage scenery, without intrigue, without concatenation of circumstances, depending upon situations, and so, essentially popular (for the populace is not diplomatic but direct, and passion with it is not patience but promptness), and alone making possible the daily dual playing of perpetually changing pieces, where Pulcinella plays "a soggetto" and individually improvises; the hereditary office, the perpetuation of family fidelity to the stage, of dancing and dramatic dynasties such as the names of Cammarano, Petito, de Angelis,<sup>3</sup> and the present De Martino and Pantalena, with talent dominating the inconsistencies of their particular art; the connections with this stage for a musical moment, or the friendships for its players, of Lablache, Donizetti, Verdi and others; and in a delightful way is told in the first person, as is written the book, the bibliography of the theme, to which many foot-notes throughout add proofs of the author's scholarship.

So out of play, pantomime, or parody, contest of ephemeral incident and phase of permanent value, remains a large fund of interesting dramatic history, a gay yet caustic view of human nature, and a sequence of hereditary power of representation. M. Lyonnet, however, has discussed the other conditions obtaining in the modern dramatic status of Naples. He has devoted two chapters to the Popular Neapolitan Drama—the 'blood and

<sup>3</sup> An interesting coincidence is suggested by the talent and reputation, so much appreciated in America, of Jefferson de Angelis. Mr. De Angelis kindly informs me that he knows of no positive connection with the Neapolitan family. The coincidence is all the more striking.

thunder' type, as seen in such plays as *The Foundation of the Camorra*, or *The Belle of the Porta Capuana*, melodramas and pictures of customs and codes.

Another chapter gives an admirable and witty description of the Christmas *Cantata of the Shepherds*, full of extraordinary puerilities and crudenesses, with costumes and setting as incongruous as those of mediæval representation (Adam and Eve in blue percaline upon which are sewed pink paper roses; Satan with worn black kid gloves; and a *pear*, showing traces of the bitings in a previous rehearsal, hanging from a *bamboo* tree to represent the holy and historic apple), and from which can be well gauged the old *Mysteries*. But particularly has M. Lyonnet set forth and, while praising the talent, scathed the methods of Eduardo Scarpetta, 'reformer' of the Neapolitan stage, inheritor of its traditions, bitter foe of Pulcinella, and who for more than twenty years has won fame and fortune by his adaptation of French plays, his translations called 'reductions,' his change of titles, his suppression of the authors' names, and his getting the credit and the cash for these Franco-Italianized comedies—of Scarpetta. The law of compensation holds here only partly. The French adaptations of Italian types or models in the earlier centuries were often different from persistent and bodily transfers. Judged independently of this rule, the success of Scarpetta, actor, manager, 'reducer,' is a tribute to French dramatic influence, duplicated in so many plays, and to French conception of human nature, applicable to universal conditions. It is also a new proof of generalizing power and of the creation of typical, even though specific individualities (most welcome to the type-trained Italian stage), which cannot but delight the lover of evidences of French intellectual power. Here M. Lyonnet becomes eloquent in his logical defense of Pulcinella banished by Scarpetta as antiquated, unnatural (so are all *masques* of old Italian comedy), and needing reformation (which Scarpetta makes by creating a new stock type, *Don Felice*, and by translating, translating, translating French plays, and changing old Neapolitan ones), while claiming that the suppression of the *masques*—who represent knaves, or bullies, or imbeciles—"is

working for the good of the country," an argument which M. Lyonnet proves would rule out satire, reality, Molière, Goldoni, all the great dramatic authors as character-creators, or types like Tartuffe. As to *masques*, it is unnatural that a person may wear one, when all others speak open-facedly.

"In actual life, in history, we have never heard speak save of the Iron Mask which was led from citadel to fortress with a masque upon the face, and even then it is proved that this iron mask was of velvet."

But the masque is, first, a convention, and, second, a tradition. Suppress Pulcinella, and you suppress the entire Neapolitan stage

"of which he is the soul." He has "that flower of a special perfume which grows only at the foot of Vesuvius, the good, big gaiety of Pulcinella, child of the mole, whose originality charms me because above all it smacks of the soil." "Pulcinella is an institution."

He may be unreal. But if you reform him, be consistent.

"Is it natural, for example, that people who have a tongue in the mouth, should make great gestures, in the manner of deaf-mutes, to exchange their ideas?"

No. Then we must suppress pantomime.

Is it natural that a person should smear his face in white, should dress in the same way, and should wear a black-skull cap?

No. Then we must suppress Pierrot (that is, the clown).

Is it natural that two lovers should adore each other in music and should repeat to each other for a quarter of an hour: *je t'aime, bonheur extrême*, etc., or that multitudes should vociferate without stirring: *let's run! let's leave!*

No. Then we must suppress the opera.

Is it natural that in the midst of a conversation some slightly clothed ladies should break in to dance a little cut?

No. Then we must suppress ballets.

Is it natural that an actor who has remained alone upon the stage should experience the need of expressing himself in a loud voice, should approach the footlights, wink and lolli his tongue, seeming to confide in the public? Is it natural that, the play over, the principal personage, in spite of all verisimilitude, and following a custom superannuated and fortunately disappeared from our (France) midst, should address a word to the spectators to solicit their indulgence?

No. And yet things do not take place otherwise in your so-called reformed theatre, for love of truth.

Absurdity the masque of Pulcinella, absurdity the flour of Pierrot, the red cue of Gianduja, the wooden sword of Harlequin, the stuttering of Anselm, the thick utterance of Guignol, I grant it. But zounds! in all your reforms just leave me something original and amusing. It's with this system of unification pushed to excess that the inhabitants of the five parts of the world have arrived at all walking in dress coats and in silk hats and in being prodigiously bored in merely looking at each other."<sup>4</sup>

M. Lyonnet shows also other things: the influence of Mme. Matilde Serao of whose "Answers to Correspondents" in a newspaper, plying her *savoir-vivre* with childish questions as to conventionalities or proprieties, he gives an amusing account; the freedom from French formalism and functionaryism and the bane of the *bureau* in all things, which makes the theatre and life so much easier elsewhere than in France; the rapidity of representations without waits (partly due to the need of haste, since plays are given twice in succession in one evening, and greatly to the practical abolition of scene-shifting where such slight paraphernalia—principally a background—exist); the proofs (in the Pulcinella plays) of a 'popular' taste in that the piece is appreciated in proportion to the length of its title; in that the titles are extraordinarily picturesque; and in that these plays are amusing, non-psychological, episodic, naïve, and never descend to obscenity. M. Lyonnet also points out the interesting parallel between Pulcinella and Pierrot immortalized by the genius of Deburau and made literature by Champfleury, Gautier, and the book of Jules Janin; and the perpetuation of processes in playing which have three hundred years behind them, with other customs ranging from the call for unmasking before the play to the final "compliment" to the public followed by a little concert or vaudevilling. And in addition, he shows striking analogies and anticipations ranging from *Cyrano de Bergerac* to other lighter pieces of modern com-

<sup>4</sup> Cf. in *Charles Demailly* of the Goncourts a somewhat similar phrase, speaking of the eighteenth century and its colored clothes:

"Et que diable veux-tu, Franchemont, que l'homme soit gai avec un habit noir? Dans ce temps-là, le vêtement riait avant l'homme; aujourd'hui, il pleure d'avance. . . Drôle d'idée, d'avoir mis la vie en deuil! . . ."

edy; and the superficial character of this stage, rarely printed.

"One attaches—in Italy—so little importance to dramatic endeavors. The theatre is a place of rendez-vous, of conversations, of visits; very rarely a place of studies and of observations as with us (France)."

M. Lyonnet has produced a volume of extreme value and interest, and one which ranks him in scholarship and in sprightliness with the best and the most vivid histories due to authorities upon the subject. It is not a discussion of the dry details of dramatic construction and of theories of technique. But it is an acute and witty and 'living' treatment of a theme closely touching dramatic art at various times and in different countries. It is also a guide to specific modern conditions in a given time and place. As M. Larroumet so well states it in closing his introduction:

"Without apparatus of erudition or pretension of any sort, he gives us an exact and complete study upon one of the most popular and the most curious types of the universal theatre. Are there many books more majestic and of higher aims of which as much might be said?"

We have the hope that M. Lyonnet will do several things: give us books particularly upon the Russian and the other forms (Czech, Hungarian) of the Slav stage. And that he will come to America and give us his skilled and trained impressions of our own drama, which will be long—if it ever does so—before nationalizing. It is not imported British Ballets, nor falsified "French Folly." Our material is large and amply suggestive. There are tales from the times of the Argonauts to the lives of fisher folk, Cape Cod or other. There are types from the Creoles to Canadians. There is the drama of war (*Shenandoah*). There is the New England play (*The Old Homestead, Way Down East*). There are *Colorado* and the cow-boy. There are Texas Terrors. There is the middle ground of *In Mizzoura*. There is *Uncle Tom's Cabin* and the inevitable play of the future upon race questions. There are our own society and sociological problems presenting themselves. And there are the dramatizations which will yet come, of much in Cooper or upon the Indian. A study by M. Lyonnet of our purely American stage would



be exceedingly valuable, and the more as seen by practiced outside eyes. And because of the critical and historical power, with rare vivacity, which he has so well shown, we willingly place ourselves in his hands.

A. GUYOT CAMERON.

Princeton University.

### DANTE.

*Strenna Dantesca*: Compilata da ORAZIO BACCI e G. L. PASSERINI. Firenze, Anno Primo, 1902.

AMID the many discouraging things in respect to the social, political and industrial condition of Italy to-day, it is with sincere pleasure that we note the successful founding, in recent years, of two societies, both taking their name from the great Florentine poet. The one, *La Società Dante Alighieri* founded in 1890, is patriotic and practical in its objects, and especially aims at the preservation of the Italian language beyond the borders of Italy, and the protection of Italian emigrants and laborers abroad. The growth of this society has been very rapid, the number of members now amounting to nine millions. *La Società Dantesca Italiana*,—on the other hand, is of a more distinctly literary character, its object being to spread and increase the knowledge of Dante, and to prepare a critical edition of the *Divina Commedia*, and the minor works. As is well-known a beginning has been made in respect to the latter, by the definitive edition of the *De Vulgari Eloquentia* by Prof. Pio Rajna. All Dante scholars are looking forward with peculiar interest to the critical edition of the *Divina Commedia*, which in spite of the multitude of books on Dante, still remains a desideratum. Of more interest to the general public in Italy are the popular lectures on the *Divina Commedia* instituted by the *Società Dantesca*, in Florence, Rome, and elsewhere, distinguished professors and scholars, such as Del Lungo, Mazzoni, Rajna and others, being invited to interpret the various cantos.

One of the results of the success of these two societies is the publication of a small annual volume called *Strenna Dantesca*, under

the editorial management of the well-known Dante scholars Orazio Bacci and G. L. Passerini. This little book contains a *Calendario Dantesco*,—with appropriate quotations from Dante or with historical notes, under each day of the year; the latter running as far back as the events of Dante's own life, and at the same time recording such recent events as the death of Scartazzini (February 12, 1901), and the inauguration of the Dante lectures in Rome (February 24, 1901).

Then follows a rather promiscuous collection of brief articles, notes on Dante's life, an extract from Gabriele D'Annunzio's *Francesca da Rimini*, a bibliography of Dante literature for 1901, an account of the founding of the *Società Dantesca*, a report of the twelfth Congress of the *Società Dante Alighieri*, and several brief essays by Del Lungo, D'Ovidio, and D'Ancona. There are also a number of poems on Dante by poets ancient and modern, including Boccaccio, Michel Angelo, Pucci, Alfieri, Carducci. The sonnet of the latter is of especial interest in its frank avowal of Atheism.

Per me Lucia non prega e non la bella  
Matilda appresta il salutar lavacro,  
e Beatrice con l'amante sacro  
in vano sale a Dio di stella in stella.  
Odio il tuo santo impero; e la corona  
divelto con la spada avrei di testa  
a 'l tuo buon Federico in val d'Olona.  
Son chiesa e impero una ruina mesta  
Cui sorvola il tuo canto e a' ciel risona:  
Muor Giove, e l'inno del poeta resta.

OSCAR KUHN.

Wesleyan University.

### SPANISH LITERATURE.

*El Capitán Veneno*, por PEDRO DE ALARCÓN.  
Edited with notes and vocabulary by J. D. M. FORD, Instructor in Romance Languages in Harvard University. Boston: D. C. Heath & Co., 1899.

*El Capitán Veneno*, por PEDRO DE ALARCÓN.  
Edited by G. G. BROWNELL, Professor of Romance Languages, University of Alabama.  
New York: American Book Company, 1901.

SINCE I agree entirely with the sentiment ex-